

The **AUTHOR & JOURNALIST**



AUGUST
1927

Ben Ames Williams and His Eighty-six Declinations

By J. Frank Davis

Timely Tips on Juveniles

By Wallace Wadsworth

Continuing

Twenty Years in Editorial Harness

By Harold Hersey

Listening in on the Editors

By Willis Knapp Jones

Literary Market Tips

*Changes in Policy, Latest Manuscript Require-
ments, Prize Contests*

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WILLARD E. HAWKINS, *Editor*

DAVID RAFFELLOCK

THOMAS HORNSBY FERRIL
Associates

JOHN T. BARTLETT

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THE REGRETTABLE SUSPENSION of *McNaught's Monthly* during the past month seems to have been prophesied in a comment of its editor accompanying an article by Maria Moravsky, to this effect: "It is a simple fact that a magazine cannot be profitable or even self-supporting if it tells all the truth it would like to tell. Business does not look favorably upon too much candor, and what is more depressing, the great body of the public is blissfully indifferent as to whether the truth-telling magazines live or die. Most persons, to be candid on our own account, feel a bit annoyed when told truths that are not sweet and pleasant. Suffering, struggling humanity in the mass has an incurable longing to live in fairyland."

Miss Moravsky's article discusses some of the taboos which have bewildered her since she came from Russia to write for the American public. Here are some interesting (and undeniably truthful) excerpts from her article:

"Every vital theme seems to be taboo in this

country. Whenever you come to see an editor, he tells you: 'Write about anything you wish, but please, nothing controversial.'

"But controversial themes are the only ones worth writing about! What is the use repeating that two and two make four?"

"Very well then. Can a writer write about love?"

"By all means! the benevolent editor tells you. 'Only be sure, omit all the sex stuff. Ours is not a sex magazine.'

"In vain you try to persuade him that sex is inextricably bound up with love. 'Ours is a family magazine,' he answers.

"This is how I learned that American families have nothing in common with sex.

"On the other hand, the so-called sex magazines have nothing in common with love. Psychology also is taboo with them.

"You had better strike out some of this thinking stuff. Can't you show in action how he made

her swerve from the straight and narrow path? Bring in a pair of silk stockings or something—to tempt her. We appeal to the average working girl.

"This is how I learned that, although there is nothing in common between sex and the family, working daughters can find some of it—outside the home.

"Strange to say, it is mostly women for whom the magazines are intended. Hence the 'moral tone' of the American sex-story. Sin as *she* may, *she* will either reform or pay the price in the end.

"Men are apparently sexless in this country. Adventure and outdoor magazines, catering mostly to men, do not want sex stories.

"Propaganda of any kind is taboo. It is amazing what some people consider propaganda. One must not write frankly about prohibition because some influential people believe in it—or do not believe in it. You must not write about politics unless you are writing to order and your political colors are forced to match some magazine's color scheme.

"Of course, you may publish anything, in this free country of ours, if you set your heart on it. One can discuss any issue, *provided it is dead*.

"Editors even welcome post mortem discussions. It is remarkable how successful the dead issue may become!

"But maybe we can write about lesser evils of family life. I tried once an innocent little article about relieving wives from the drudgery of housework, by organizing cooking co-operatives. What could be more harmless? Yet it was refused by one of the best paying American magazines (note the *best paying*, please) on the grounds that 'We promote betterment of the *private* kitchens.' It was explained to me confidentially, that manufacturers of kitchen stoves and cooking utensils would become alarmed by such an article. Their sales would drop, if instead of many individual kitchens there were a single large one in each community. And, consequently, they would withdraw their advertisement from the organ promoting such a scheme.

"Is there anything we can talk about without those powers behind the magazine, which pay for its existence, interfering with us any moment we open our mouths, to voice an honest opinion? Oh, yes, we can,—in the small independent publications which make it their business to serve the freedom of the press. But can one live on writing for these magazines? Unfortunately, if you wish to touch upon the most vital theme of the day, the season or even your century, you must be a gentleman of leisure, or have a non-literary profession to feed you.

"For a normal professional writer, every vital theme is taboo."

WALLACE WADSWORTH, who contributes to this issue the article, "Timely Tips on Juveniles," is in

an exceptional position to speak with authority on the subject of marketing juvenile fiction. As a representative of Rand McNally & Company, book publishers, he has sold juvenile books after they were published, and as a writer, he has sold them to the publishers in manuscript form.

In the course of correspondence concerning the article which appears in this issue, we raised a question borne out of our own experience and observation in the juvenile field. "Is it not true," we asked, "that it is very difficult for the free-lance writer to place a book for younger children with the publishers? Are not the majority of such books written upon assignment, to fit the publisher's prearranged schedule?"

The question occurred in view of the fact that, frankly speaking, in our own agency department we have found it much more difficult to place meritorious juvenile book material than to place material of adult appeal.

Mr. Wadsworth disagreed. "As to your assumption that most book publishers contract in advance for juvenile manuscripts, thus eliminating the free-lance contributor, I hardly believe this to be the case. In many instances, of course, where a publisher is able to contract for a juvenile, or a novel, by some well-known, established writer, whose name has a definite market value, contracts are made in advance. But I believe that most of the juvenile books published are selected from manuscripts submitted in the ordinary way.

"Perhaps I am too optimistic about this, as I have been lucky in getting my 'Paul Bunyan and His Great Blue Ox,' and a more recent book under the tentative title, 'Best Old-Time Tales,' across without any trouble. Or perhaps that happened because I am better acquainted than the average writer with the marketing side. But even so, I believe that the field is perfectly open to the free-lance contributor, if he submits material of the highest class as to workmanship and originality, and also if he prefaces his submission of a manuscript by as thorough a study as possible of the type of books put out by the publisher to whom he submits."

MANY will recognize in "Casus Belli," by Ross Ellis, which appears in this issue, a companion piece to the same author's classic sketch, "The Story of Oswald," published in the May, 1925, *AUTHOR & JOURNALIST*. Several readers were so taken with "The Story of Oswald" that they framed it and hung it over their desks as an antidote against the bacillus of that peculiar form of "writeritis" which it so graphically describes.

In anticipation of a demand, we have had "The Story of Oswald," and its companion piece, "Casus Belli," attractively printed in motto form on tinted cardboard. The two cards will be mailed to any address if the request is accompanied by a 2-cent stamp to cover postage.

Casus Belli

BY ROSS ELLIS

PAUL PLUGGER sat before his mill, tapping out a yarn. He placed a 50-gallon still right in his hero's barn; then made the wicked sheriff come, a-flashing of his badge, to put the hero on the bum and steal his sweetheart Madge. With dauntless mien the hero stood. He heard a six-gun bang . . . "Great stuff!" thought Plugger. "Going good." Just then the doorbell rang.

In stepped an author, Binks by name, whom fortune favored not. He cried: "At last I'm sure of Fame. Just listen to this plot." Whereat he plunked into a chair and spun a story pale, nor any trifle did he spare of all the dreary tale. And Plugger knew that in his mill the hapless hero stood, defending of his threatened still and swiftly losing blood.

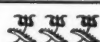
"Get hence! Get hence!" he cried at length. "I needs must boil the pot." But in a voice of growing strength Binks babbled of his plot. Paul Plugger felt a mortal chill sweep o'er his hero rash, whose life-blood splattered on the still and mingled with the mash. "Get hence!" once more Paul Plugger cried. "Oh, will you not be gone?" "I've almost finished," Binks replied, and yet he rambled on.

Yes, on he talked an hour or more with ever greater ease. The hero drooped from loss of gore and wobbled at the knees. Then came a burst of thunder sound; and Binks—oh, where was he? Ask of the cop who saw him bound in terror o'er the lea. But poor Paul Plugger question not. He drained a bitter cup. While listing to another's plot, his own yarn had blown up.



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Ben Ames Williams and His Eighty-six Declinations

BY J. FRANK DAVIS



BEN AMES WILLIAMS

THIS is a story for the would-be writer who feels as though he perhaps has it in him to write salable stories, but cannot seem to ring the bell. It is for him who thus far has collected from editors only rejection slips. It is especially for him who has about decided that when the next

declination comes in he will quit.

Among the want-to-be writers—the really earnest, willing, industrious ones—there are always a certain number on the point of giving up. Conceding that if some of them were to do so the future of literature would not be noticeably impaired, it nevertheless is true that if all of them were to quit, the coming decade would lose some of its master story-tellers.

And there isn't any way to sort them out and know in advance which will be the permanent washouts and which, if they stick to it, will be the authors of the best-sellers of 1930 and 1935. A collection of rejection slips—even a very large and enthusiastically unanimous collection—does not necessarily prove a thing. If it did, you would not now, pretty nearly every time you turn the multiple pages of *The Saturday Evening Post* and often in other big magazines, read the name of Ben Ames Williams.

Every young and ambitious writer, in common with the remainder of the literate United States, is familiar with Williams's work. For more than ten years he has been a steady producer of consistently good stories. Old-timers still speak admiringly of his "All the Brothers Were Valiant." He is the author of "Immortal Longings," "Evered," "Thrifty Stock," "The Silver Forest" and "The Rational Hind," to name a few of his novels that have been published not only serially but between covers. The living, breathing characters who reside in his fictional State o' Maine village of Fraternity are as familiar to millions of readers as their own neighbors.

He is a prolific writer; his fiction output last year was seven serials and twelve short-stories. It may readily be guessed that his income is not inconsiderable. His name justly belongs in any list of the successful American novelists and short-story writers of today.

Bearing in mind these things, it ought to give the well-nigh discouraged writer inspiration and encouragement to know that Ben Ames Williams would never have been heard of as an author if he had quit at a point where most men would have felt justified in quitting. Success at writing would have evaded him if he had not possessed a rare brand of stick-to-it-iveness. He finally arrived because he simply refused to consider the possibility of not arriving.

There is a paragraph in Willard Hawkins's book, "Helps for Student-Writers," in the chapter entitled "The Attitude of Mind," which contains these words:

To grow as a writer, one must have regular mental exercise of the proper kind. One must write and thereby develop the power to write. This is the universal law of growth. . . . Knowing, then, that as long as he is exercising his faculties, such exercise will eventually bring him full power, why should any writer become discouraged? . . . Never make the foolish and illogical remark: "I know I shall never succeed at this rate." On the contrary, you cannot help succeeding, in good time, in the line along which you direct your growth.

NO experience of which I have ever heard so strongly bears out that paragraph as the experience of Ben Ames Williams.

Williams was making his living as a newspaper reporter, but wanted to write fiction. He believed he could learn. Nothing in the way of hard work unrepaid, seeming masterpieces of plot and composition returned, and cold, unfeeling rejection slips could shatter this belief. He kept on plugging, an hour or two every night.

He wrote stories, polished them up and sent them away until the markets were exhausted, and they came flying home to roost in his drawer of declined manuscripts. And he wrote more stories, polished them up and sent them away, and looked at them sadly when they also returned, and added them to the growing heap in the drawer—and wrote more stories.

This began in 1910. He got his first acceptance after nearly five years, in December, 1914. It brought him a check for \$50. Things looked more cheerful. Then, during the whole of 1915, his income from stories was only \$250.

Now let the young man or young woman who has sent out three, or six, or ten manuscripts and about decided, because they have all been promptly declined, that there is no hope, consider this, the most significant set of declination statistics I have ever heard.

Before he made his first sale, Ben Ames Williams wrote and offered to editors eighty-three short stories and three novelettes. And eighty-three short stories and three novelettes came back.

It should not be forgotten, also, that after he sold his first story he still plugged on for a year with nothing much happening. How many times, during that year, a quitter would have said: "It's no use; those little acceptances must have been accidents; the thing to do is figure I'm cut out to be a newspaper man, buckle down to that, and forget this fiction bug." Although of course

the quitter wouldn't have got to the first acceptance; he would have stopped far back of the eighty-six.

Right at this point I hear some young person exclaiming: "No wonder he seems to be a prolific writer! Why, he is still selling that old stuff. Once having acquired a reputation, he has had no difficulty in disposing of all those things he wrote before he arrived."

Wrong. Ben Williams, to this good day, has never sold a single one of those eighty-six stories. They are not up to his standard.

He not only has never unloaded one of those earlier efforts, but right now, with a quick and high-priced market for everything he turns out, he and his literary agent (who happens to be the best one in the United States; I know, because I have done business with him for nineteen years) have an understanding that nothing he writes shall be offered to an editor unless Williams and the agent both see a reasonable chance that the tale will be considered as good or better than anything he has theretofore done. And that agent doesn't hesitate to declare himself when a yarn is not up to a writer's standard. Again I know; he has chloroformed many of mine.

(No, don't ask. Just now he is not taking on any new clients. Besides, while there are certain advantages in doing business through a first-class agent, what counts with editors is the story, not the channel through which they receive it. A competent literary agent relieves the author of business details and otherwise earns his commission in many ways, especially in putting up the price after the author has more or less arrived, but he has no recipe for selling poor work.)

"SELLING stories," Ben Williams said to me one day, "is merely a matter of writing reasonably good ones."

True, of course, yet many beginners doubt it and wail that the unknown author has no chance—as though every famous author was not once unknown. Every man at all experienced in the business of writing and selling fiction knows that big editors approach every heap of new manuscript with the hope of discovering there the work of a new man or woman who has a story to tell and can tell it. Wouldn't George Horace Lorimer like to come upon a story as good as Booth Tarkington or Mary Roberts Rinehart can write which he could buy from a hitherto un-

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heard-of person for a tenth of their rate? He would be a rotten business man if he wouldn't, and I have never heard Mr. Lorimer thus referred to.

After saying that he who can write reasonably good stories can sell them, Williams continued:

"And it is one of my theories that anyone with a reasonable basic knowledge of the English language and enough liking for the game to stick to it can reach the point where he will be able to sell more stories than he can write."

He smiled, then, and said:

"There's a joker in that statement. The joker is, of course, that no one will care enough to stick to the game unless he has the stuff."

And later, speaking of all those long-ago written stories that he has never sold, he said:

"A lot of them were pretty bad stories. No disgrace in that. There's no disgrace in writing bad stories when you can't write good ones, and no disgrace in having written them if you have the grace to tear them up when you improve the breed."

That he had the grace never to attempt to sell inferior work on the strength of his later

reputation helps to explain why, once having arrived, Ben Ames Williams continues to be among those present.

Ben Williams's success, to those who had never heard of him until his name began to be featured in the big-league magazines, seemed to come suddenly, but how very, very slow in coming it must have seemed to him, during those five years when every single word of fiction he wrote came back—more than half a million of them—and during that next year when, after having gained a precarious toe-hold on the lowest rung of the ladder, he still couldn't get started climbing.

However, as has been said a number of times, things often come to those who wait and hustle unceasingly while they wait. So let the disconsolate writer with six, or ten, or twenty rejected manuscripts in the drawer consider, on the days when he most feels like quitting, the eighty-three short stories and the three novelettes written by Ben Ames Williams that no magazine subscriber ever has seen or ever will see.

Then the struggler will stick to the game—if, as Williams put it, "he has the stuff."

If he hasn't it— But this isn't written for quitters.



As in a Looking-Glass, Darkly

BY WAYNE G. HAISLEY

LORD, the money that no-brains can command! Don't I know that dozens of lyric writers get over fifty thousand a year for mating "home" and "alone"? Not to mention hashing out time-worn phrases about the same three or four subjects year after year.

Somewhat related, consider the producer of this season's "Bimbo-Limbo"; he wears a \$600 fur overcoat, but his English is quite enough to turn the weather. He thinks the use of an adverb makes anyone a high-brow.

Still, in the "arts," I have in mind a sub-title writer drawing down fifteen hundred a week; sometimes he tempts me to flash a punctuation mark in his face and frighten him to death.

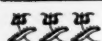
And say—take him one step out of his line, and watch your captain of industry entangle himself and come out sweating from a discussion of anything more complex than what lobster does to his stomach when eaten after 2 a. m.

The writers—the popular writers—are just as bad; a sports correspondent who received less than five hundred dollars any given week would be so stunned he'd make a grammatical sentence before he could recover himself. Yet his knowledge of the simplest word-matters is so slight that his misspelled slang makes his readers think he's invented a new word every paragraph.

As for political leaders, I hear they're doing well, but—well, most that I've met talk and think a great deal like political leaders.

Yes, I'm pretty well posted on what ignorami the big-money lads in almost any field are; it's remarkable how they're able to add up their checks on their bank deposit slips. I know them.

In fact, the only point I'm not quite clear about is why anybody will keep on year after year writing these articles that show them up so cleverly, at an income that sometimes reaches a hundred and fifty dollars a month.



Timely Tips on Juveniles

BY WALLACE WADSWORTH



WALLACE WADSWORTH

DURING recent months I have had special occasion to solicit information among the book dealers who are my customers as to the type of juvenile book most needed in the book market at the present time, and therefore the type most likely to find a ready sale. From this investigation and from my additional experience in the field of juvenile literature, I have gleaned several essential pointers which are likely to be of timely value to all authors who are interested in writing for children.

Booksellers, in making up their stocks, are unable to select as wide and varied an assortment as they could wish of books suitable for children of from four to seven years of age. The reason for this difficulty is very simple: the number of suitable books of this type has not kept up with the demand for them. In other words, the greatest need in the juvenile field at the present time is for books and stories that can be read to or read by the beginning reader.

Anyone may readily estimate the current need for new and original stories to fit this age simply by looking over the assortment of juvenile books for younger children displayed in any good bookstore. Such an observer will probably be surprised to discover how large a proportion of the books on display for the four-to-seven age is made up of the old, old children's stories that have been told and retold in countless versions through many years. There are the fairy tales and animal stories that date back to the days when the literature of the people was dependent upon word-of-mouth narra-

tion, folk stories old and hoary, but still retaining freshly their element of wide and popular appeal; there are the myths grown out of long-dead religions; there are some—but not as many—stories of more modern origin, which are yet old enough to have become standardized into classics of childhood; and there are—still fewer yet—stories of recent date and by living authors which conform in their telling to the basic principles of story form which have helped to keep the older tales vibrant with life through many years.

For children of older age, the number of new and original stories increases as one goes up in the age-scale, until—for the adolescent age—one finds the multifarious series of books which fill a large and noticeable portion of the shelves in every juvenile book department. Editorial doors are crowded with writers for the older children, but the ambitious and capable author will find that he will be more than welcomed if his ticket of admission is the usable manuscript of a book well fitted to the four-to-seven age.

THE three primary principles necessary for success in writing this type of story are the obvious ones of originality, interest, and simplicity. These, while the most important of all and the hardest perhaps to achieve, must be left for the individual author to work out for himself through perseverance and practice. The following suggestions which I give descend from craftsmanship to what one might call tricks of the trade. They are the result of observations made over a period of several years of intimate contact with the marketing side of juvenile books.

Instruction vs. Entertainment: In writing for children of primer and first reader age, the utmost care must be taken to insure that no element of school-bookishness shall creep in. There are a number of worthy books on the market that are dropping in sales, or

have never achieved any sales to speak of, for the simple reason that something about them gives the child the suspicion that he is being instructed rather than amused. A part of this responsibility, of course, rests upon the publisher who sometimes slips up and makes the book look like a school-book, but the chief weight of the matter rests upon the author.

Horror: The most absolute taboo in juvenile literature is that of horror. The most fearsome example of this sort of thing, which is to be shunned like the plague, is to be found in *Slovenly Peter*, or *Strubelpeter*, brought over from the German with its distressing verses and unmitigated illustrations, and which many conscientious booksellers refuse to sell, or sell reluctantly. Broadly speaking, anything which arouses the emotion of fear in the childish mind: bloodshed, death, cruelty, pain, suffering—anything of such nature must be absolutely and stringently omitted.

That does not necessarily mean that all the thrills of danger should be left out, but that they should be toned down humorously so that they lose their fearsome quality. For instance, Brer Rabbit—in the *Uncle Remus* stories—is many times on the verge of being gobbled up by Brer Fox, but he always evades that last extremity in a way that is amusing, and almost convinces one that he was never really in much danger of a gory end after all.

An indication of the present trend in this direction, especially in this country, is the fact that it is almost impossible to find the story of *Bluebeard and His Wives*, once a prime favorite, in any collection that has been made up in recent years. In Europe, generally, and even in England, story characters are eaten up and slain, and otherwise treated without pity or compunction after the time-worn fashion of several years ago, but due to the change in public opinion, American publishers now have to be more squeamish.

Even the old stories have been edited and retold in new versions so that they have for the most part lost their former bloodthirsty qualities. Goldilocks is no longer eaten up by the Three Bears, but escapes; Little Red Riding Hood is generally no longer allowed to provide a meal for her pseudo-grandmother; Jack slays his giants in a more gentle manner; etc.

Repetition: Younger children delight in

hearing anything pleasing time after time. Repetition of words, phrases and situations, each time with an addition or change in meaning, plays a very important part in the popularity of a story. Among the older and most popular stories, *Three Little Pigs*, *Little Black Sambo*, *The Gingerbread Boy*, and countless others, the feature of repetition and accumulation is one of the strongest factors in their achievement of perennial popularity. These stories, by the way, and others of their ilk, are good subjects for study, as they embody in the simplest form the principles to which the author must strive to conform.

Perhaps the simplest and most perfect examples of repetition and accumulation, however, which may be cited among the older immortals of this type, are *The House That Jack Built* and *The Old Woman and Her Pig*.

Among the more modern stories, the series written by Thornton Burgess, that by Arthur Bailey, the *Uncle Wiggily* books, and several others, conform to this principle with great success.

A Tip: Stories of the latter type, however, belonging to the general classification of bedtime stories, have already passed the peak of their popularity (probably due to their having been overdone in radio broadcasting). Something entirely new and different, and still along the same line—if one may state what seems like a paradox—is about due to take their place. The author who discovers the proper formula of characters and adventures to fit this increasing need will reap a rich harvest.

Whimsicality: Vivid imagination and humor are essential. Little surprising twists and humorous, unexpected turns, whimsical absurdities, profound exaggerations—things which the childish mind would like to believe could happen, and then finds them happening with surprising probability in a story—are at a premium. The most utterly impossible is the delight of a child, if it is stated in such a way that it seems a possibility, after the manner of Riley's Raggedy Man who told the little boy about the "Squidgicum-Squees 'at swallows themselves!"

Another Tip: A, B, C books have been outgrown. Modern educational methods have discarded the learning of the alphabet in favor of the learning of syllables and sounds. The opportunity is open to the

writer who, being well informed in up-to-date educational trends, works out an interesting book along the new lines to fill the vacancy left when the A B C books became passe.

Verse: Although a surprisingly large quantity of verse and rhymes for children is being published every year in book form, a book of prose will sell very much better, all other things being equal. Only once in a blue moon does a *When We Were Very Young* come along, and when it does it is only the exception that proves the rule. One of the first questions which the dealer asks when informed of a prospective new juvenile book is whether it is prose or verse; if prose, his advance order for it will most likely be twice as large as it would have been had the book been verse.

Still Another Tip: There are new elements in our civilization which have never been personified in children's stories, and which offer a delightful chance for originality and whimsical treatment. For instance, a recent book narrates the adventures and trials of *The Tired Trolley Car*. Here is a brand new character developed interestingly from a common object, and one that has never been used before. In the same vein, one can easily think of a number of similar new and interesting characters. Off-hand, several that suggest themselves are: the mischievous radio, that throws a household in consternation by telling embarrassing things from out of its own coils, instead of the programs broadcast to it; the runaway Ford truck that dumps its driver out and runs away to see the world; the despondent switch engine that is sad because it can never grow up into a big locomotive; etc.

Contracts: The usual royalty on a juvenile book is 10 per cent. Very few contracts are ever made at a higher rate, though a number are often made at a lower, in case the publisher expects to spend a large amount on illustrations and colored plates. The publisher usually gives dealers a larger discount and better terms on juveniles than he does on books of other classes, and this, together with the fact that he spends proportionately more in the make-up of a juvenile, lowers the royalty below that generally paid on adult fiction.

Some juvenile book publishers that specialize in finely illustrated books prefer to buy a manuscript outright, and will not consider some types of manuscripts on any

other basis. While an agreement of this latter sort cannot be recommended generally, it is sometimes well worth while, as quite often the publisher who takes a book on this basis spends proportionately that much more on illustrations and general make-up, putting out a much handsomer book than he could otherwise afford to do—all of which means increased sales and a corresponding boosting of the author's reputation.

Length: As to the most desirable length for a juvenile manuscript, that is a matter which permits of a wide variation. Generally speaking, manuscripts are most acceptable between 20,000 and 60,000 words, depending upon the type of book. A book for younger children is usually shorter than one for older children, and also it has more space utilized for illustrations. A book for older children which is put into the common 12 mo. size, should be 50,000 to 60,000 words in length, or thereabouts. In case of a book for younger children, almost any size from 20,000 words up can be utilized.

On most juvenile books, and especially those for younger children, each accepted manuscript presents a new problem in make-up. The make-up is fitted to the manuscript, instead of the manuscript being necessarily of a size to fit a certain make-up.

Rewards: The rewards are gratifying to the author who can write successful juvenile stories. A novel, except in rare instances, reaches its sales peak during the first year—generally during the first six months—and then drops off quickly as newer novels shove it aside. A juvenile book, however, quite often has a better sale its second year than it had the first, and usually its sales are prolonged over a number of years. On a royalty basis, it brings a return to the author over several and often many years. An astonishing number of juvenile books in various lines have been paying royalties to their authors for more than ten years.

Books for children are selling in increasing quantities every year. The demand for them is growing faster, proportionately, than for probably any other type of book, and of the whole general class of juveniles, the greatest demand of all just now and for some time to come is for stories for the four-to-seven-year-old child. Here is the opportunity for those writers who can supply material of the highest quality to fill this need.

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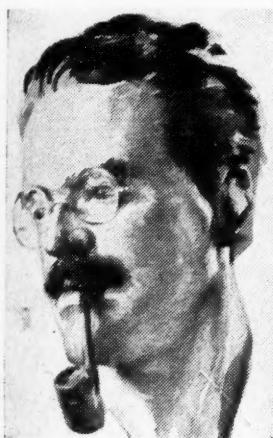


Twenty Years in Editorial Harness

BY HAROLD HERSEY

Supervising Editor, Macfadden Publications

III.—(Continued) AUTHORS NEW AND
OLD—EDITORS HERE AND THERE



HAROLD HERSEY

NOT long ago I had occasion to listen to a lecture by William Wallace Cook before "The Writers," a literary club of New York City. Mr. Cook is one of the Old Timers who used to write thirty thousand words a week for a stated fee, doing his weekly stunt in one sitting one day a week, and working the clock

around. In addition, he furnished his publisher with a sixty-thousand-word serial each month. The subject of his lecture was "Plotto"—a system of a hundred odd master plots and other details which would assist the author in writing his stories. There is no doubt but that there always will be two sides to the subject as concerns the value of any system of writing, but not a soul could doubt the sincerity of this amazing man who has lived and written all his life in Marshall, Michigan. He told us that he was escorting his eighty-five-year-old mother to the Sesqui-Centennial Exhibition at Philadelphia, and that white-haired though he was, she still worried about him when he was out late at night! There were no lines of great suffering in Mr. Cook's face. He seemed serene and confident and kindly. He is still writing for Street & Smith. And Freeman Harrison, former associate editor of *Top-Notch Magazine*, who was present, and a most charming young man by the bye,

got up and told Mr. Cook that as a writer he came pretty near to holding the world's record for acceptances. I disagreed with him privately. Ray Nafziger, one of my authors, has been contributing to *Ace-High Magazine* for over four and a half years and has not had a single refusal. One story in all that time went back to Mr. Nafziger for revision and was later accepted. Mr. Cook may hold a better record, but I doubt it.

The editor who denies that there is much to be learned from a man like Mr. Cook doesn't know what he is talking about. Here is a source of knowledge that is indispensable. Believe me, I have learned to hearken whenever a writer of this stamp deigns to give me a word of advice.

Easily ahead of all the writers who contribute to the all-fiction magazine is W. Bert Foster. Mr. Foster started writing for Frank A. Munsey in the early days and he tells with much humor of the times when he sold short-stories for as low as five dollars and serial novels for forty. Think of it. I place Mr. Foster at the head of the list because he is the most careful worker of the lot. He first writes his stories out in long-hand. Typewritten copies are then made in succession until he reaches the draft that satisfies him. This entails enormous labor, but the result is easily worth it. His stories dealing with Homer Stillson of the Lazy D Ranch are classics of their kind. They are not only humorous, but they are steeped in human nature. One is reminded of the old masters like Cervantes and his character Don Quixote. Homer is a "pote" and in between his adventures and rambles over the Western prairies he writes his verses in the saddle or around the campfire. His sense of humor is devastating as is also his marksmanship and his courage. Had fortune allotted these amazing yarns to *The Saturday Evening Post* they would have been touted

to the skies. Some day they will be plucked from the pages of the magazine where they have appeared and become part of American literature.

I have been freely criticised for saying both in articles and in speeches that, on the average, an editor is merely a clerk. I do not defend myself because a fact needs no explanation. The shade of difference in the problem rests on the recurring moments when *general* decisions are to be made. The mere fact that the editor exists in discipline, transacting cut-and-dried business most of the time, and yet can objectify himself when necessary, is the root of the matter. And it is not a bad idea for the editor so to regard himself in order to keep from having to get a larger-sized hat each New Year and then unexpectedly some day find himself without the means to even buy a new war bonnet.

Editing magazines is anything but romantic, opinion to the contrary. We all admit that Mr. Lorimer has elaborated his personality into a legendary figure. Confound it, he deserves it. Any man who can help create an institution in a lifetime can be excused for almost anything. Ray Long is another well-nigh spiritual figure to writers. The human quality of these men has been lost in the shuffle of great organizations. Men like Frank Blackwell of *Western Story Magazine* have achieved the reverse. By his very meekness and amazing knowledge, Mr. Blackwell stands out and away from his concern. He does not reach the eye of the public in the way that Messrs. Lorimer and Long do, but he has reached the heart of writers in a way that will never be equalled. The fireworks are absent, but the celebration continues quietly and persistently.

Courtland Young of *Young's Magazine*, *Droll Stories*, etc., is another figure of human expansiveness. His rates may not be the highest, but his generous reception to new names is proverbial. I would be willing to wager that many a famous writer of today made his first appearance under the aura of Mr. Young. The man is kindly, approachable, shrewd, and consistent.

The mere listing of editors and their names will not assist us. As we go along we will meet most of the individuals face to face, at least those whose positions are more or less permanent in the publishing field, either in one niche or another. You

will gather from these random approaches the *feeling of the trade*, so to speak.

IV.—WRITING AND ITS BY-PRODUCTS

EVERY art has its foreign legion. The French Government uses the high lure of brilliant uniforms, the possibility of medals and heroic adulations along the Parisian boulevards, to secure the services of brave men to do its dirty work at the crossroads of Africa. Literature sends forth those who are not content with conservative returns offered by the magazine and book publishers to do the soiled, illiterate tasks of the ignorant movie barons; to slave at copywriting desks glorifying soap, toothpaste, and other capitalistic toys. During one of my "traitor" periods I answered an advertisement for a copywriter in a large mid-Western city. A few days later I was informed that I had written the best answer and after an interview, reported for duty. Four days later I resigned (no, I was *not* fired). In this particular circle I came across a true group of the foreign legion of letters: disconsolate men drawing huge salaries. They lunched together. They golfed together. They joined the same Rotarian clubs and lived in the same suburb. Their conversation consisted of maudlin regrets because they had not had the courage to continue with their literary ambitions. I hurt their collective feelings, after listening impatiently to their wheezings and wailings, by saying bluntly that the truth of the matter was none of them really possessed the true creative instinct nor the courage to face the long years of silence and hardship in which they might try themselves. I nearly went mad during the four days I remained with this huge advertising agency. It was a veritable monster that sucked one dry, with its private offices, its white-collar slaves, its smoothness, and its weird efficiency that accomplished nothing. I must have amazed the bosses when I offered my resignation. When I was asked to give my reasons for not even trying to do the full-page advertising copy intended for wide distribution, I answered that the entire world in which I found myself was topsy-turvy.

I came away with the opinion, since strengthened to a surety, that literature sloughs off in this way those who are not fitted. Some choose the glittering financial and social rewards of the various foreign

legions; others merely disappear. A Theodore Dreiser will plod his heavy way to the center of the stage. A thousand others are crushed beneath the wagon wheels of time like ants. A hundred others, with heads full of uncut lumber, sell themselves body and soul to the commercial dragnet and build houses of thought for their masters to live in. The truth of the matter is, literature, as such, is only for the purely creative, the strong in heart and sure in faith. It is no answer to say that among the writers there are many creating feeble, inconsequential work. The same process of elimination must occur within the ranks. The outside world is only sentimental about the writer after his death. The struggle for survival in the arts is based upon the delicate balance between dreams and thoughts and emotions on one hand, and the necessity for living on the other.

THE difference between the publishing and the motion-picture worlds is best shown by the way their masters treat the author. The publisher has recovered from the old illness that made him look upon the author with a jaundiced eye. He does not regard him as meat to be devoured without even a relish on the side to add piquancy to the feast. The rising tide of competition has changed all this, with, of course, the incisive aid of such men as Eric Schuler through the Authors' League of America. But in the motion-picture world one hears only groans, contempt vigorously expressed, stories of disillusionment, and bitter memories. To one on the outside and in communication with certain friends in Los Angeles, you would think they were all in the Black Hole of Calcutta, lock, stock and barrel.

Visions of great prosperity have proved only to be mirages along the California gold coast. They have nothing to show for their years of toil, these writers, except ideas that have been tortured to fit the nasty conceptions of unimaginative business men. They cannot flip the pages of the past and at least feel that here and there they have written a good novel, a pleasant short-story, a burning poem, a readable article. There are sixteen men on every dead writer's chest in the movie circles, ranging from the office boy to the book-of-etiquette magnate. They have fed upon literature, rarely creating a theme of their own, and they have paid the

price of sycophants: utter disillusionment except where the financial rewards have with rarity dimmed the pleadings of artistic consciences. The original theme in the movies is so rare that the exception easily proves my rule of thumb. A man like Stallings, so I understand, merely took a year's vacation to gobble up the profits. A mind so infinite and so exquisitely attuned to beauty as his will not be content with the chains for long. Here and there a Perley Poore Sheehan is gobbled up by the movies and one reads no more his beautifully conceived and perfect stories of mysticism and tenderness that once appeared in the magazines. The waters close over their heads and the literature of tomorrow will be judged without them. To deny the fascination of dying to make a Roman holiday for swollen monetary returns, would be an idle gesture, although you will recall that when Cyrano de Bergerac gave his last coins away as a tip, his friend chided him for doing this, but the old gallant answered: "Ah! but what a gesture." And it is the gesture of vanity against the overwhelming odds offered against a given individual's chances for recognition in letters that makes writing so definite a human ambition.

Not so long ago, in order to test the qualities of those who sought to learn the trade of editing, a publisher inserted an advertisement in a New York paper offering a *position at twenty dollars a week with slow promotion* to one who was both a reader and writer of fiction. He received over six hundred replies in New York City alone and from these he was able to select with sanity one individual who has already proved valuable to him and worthy of rapid promotion, which, by the bye, is already under way. Call it the lure of printer's ink, if you will; call it anything. The fact remains that even though the temptation to sell one's talents in such markets as the movies remains always with us, there will go along with it the thousands of candidates in each new generation seeking to express themselves in literature alone, no matter how small the immediate return nor how delayed the promotion.

There used to be an editor in town (O where are the editors of yesteryear?) who said that he made a practice of insulting every motion-picture person who called on him or telephoned. He said he did it purposely because in his salad days he had been a motion-picture agent for writers and every

little piffing potentate of the silver screen kept him waiting hours at a time in stuffy outer offices, or compelled him to state his business to gum-chewing office boys. Secondly, it was this editor's opinion, and I concur with him in this, that the movies are merely a by-product of the writing game and should be so regarded by the author. Perhaps in all history no greater set of stupid gentlemen have had as much to do with literature.

The writer may have moaned once upon a time about the woes of the printer's conservative views of life and particularly letters, but this same writer through the years has learned that the printer is one of his best friends, even though he is sometimes an expensive necessity. Then came the period of grasping publishers. England and America both sinned in this regard. The author was a mere rag doll into which to stick pins and for the pleasure of profits. The books were closed to interested parties and it was impossible to obtain information as to sales. This period has disappeared utterly. Both sides have gotten together, and today, with few exceptions, the relationship between author and publisher is excellent. Following this, came the early magazine era in which the same cycle was repeated. This, too, faded away. The motion pictures have been particularly gallant during this typical beginning relationship with authors: that is, gallant to their stars and directors and business men. They have developed the odd notion that the story is about the last thing to be considered, when as a matter of fact even a moron would know that without the story the movies are but dross. And even with some of the stories they select, the lamentable condition persists. It forever amuses one to read the list of stars, directors, office boys, camera men, clerks, bookkeepers, stage hands and carpenters that are listed after the title of a movie. The author's name and the original medium of publication are generally in small type. When the reels are sent out into the provinces, considerably shortened, they tell me that even this meager information concerning the mind that made the picture possible, is lacking. The optimist can point to better days ahead, of course. But being a Yankee, I am compelled to deal with the cogent present.

The author's first duty is to get his story published in a reputable magazine, or in

book form. Then, as one wag puts it, he has all the rights to sell, including the "music" rights: second serial, syndicate, movie, dramatic and foreign publication. Also, and this is important, I have been told by practically every motion-picture individual who has conversed with me that the magnates of the animated screen are much impressed by previous publication of a story. One literary agent told me he never submitted an idea to them without its first being published. The danger here is that the author often writes *through the printed page to the movies*. It is a pretty poor editor who fails to see through this at first glance. There is a world of difference between the story written for a magazine and the one for the movies. The printed page is a cold proposition at best. Its one value is the style of the language printed thereon. The words must be real, vivid, alive, colorful, human. The reader has only this one contact with the author's ideas. Whereas, in the movies one has the added impression of pictures that move. Reality in this case is actual men and women doing things before our eyes. The printed page must suggest these people. And for the simple reason that there is nothing to hinder the continuity writer from developing his scenario from the printed story, the author should follow the well-worn course that leads directly through all channels, to pick up every profit offered by a complex capitalistic system.

A good thing to remember in this connection is this: When you submit a published story to a motion-picture company, prepare a detailed but not overly elaborate synopsis of your plot, characters, the main situations. Write this with an eye to the screen. Remember, you are dealing with unimaginative readers. Flash before their minds always the picture possibilities, the big situations, the characters, the plot. Make it move and breathe with life.

Needless to say, there is no use in the author going into the movie office and announcing that his story was written for them alone. They would not believe him even if it were true. He should tear out the pages neatly from the magazine in which the story has appeared; clip them together and bind them in plain paper with the title lettered neatly on the cover, together with his name and address and postage for return. Inside the cover paste the synopsis. I say, *inside*

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the cover because this will limit the writer in length and compel him to get his idea over in as brief a space as possible. I hear that many companies refuse to consider any kind of manuscripts, printed or otherwise, submitted to them direct. A way around this would be to select a good literary agent and have him handle the submission. But such things change with the passing of the days. In each case where a story is submitted for this by-product money, the author is advised first to get in touch with the scenario editor of the particular company he has in mind, and learn the *modus operandi*.

I do not mean to say that the entire motion-picture industry is a black morass, nor do I mean to hedge as to what I have stated in the preceding paragraphs. There are glorious exceptions like Julian Johnson of the Famous Players-Lasky Company. A brilliant man, Mr. Johnson, a charming, intelligent exception to the general rule and which proves it. And hark ye! Mr. Johnson was once connected with the publishing world as an editor and writer. He is no glorified office boy lifted to sudden authority by the gaudy rise to prosperity of the movies. There are others here and there like needles in the haystack. But the crying needs of the industry, for such it is, are men of discerning caliber who know how to handle authors sympathetically. I hear nothing but complaints from writers. They are snobbishly treated, kept waiting for decisions, paid low sums, and mismanaged as to their stories in picture form from beginning to end. This period will pass. In the meanwhile, the writer is cautioned first to write his story for magazine or book publication and then follow the directions given above in selling it to the pictures.

In passing let me say that the fundamental difference between the printed page and the movies, as well as the stage, is thought and action. The story is primarily thought and emotion. The screen and stage are action and emotion. In one the writer makes his characters think, enters into them at will, whereas on stage and screen they must do

things. Thus, in developing your synopsis from your printed story, stress the acts for your characters and not their thoughts.

Lastly, who ever heard of a motion-picture star having any thoughts?

THE stage can either be considered as a by-product or as a direct medium. Frankly, placing a play is about the hardest thing in all creation. I am not dealing with this subject except in its by-products aspects. My father-in-law, W. H. Post, wrote the musical play, "The Vagabond King," for which Rudolf Friml did the music. Mr. Post has had other successes to his credit, such as "Never Say Die." He is strictly a professional. To look at one of his manuscripts is a delight for the eye. It is written and put together by a man who forgets more in one night about the writing of plays than most of his fellows learn in a lifetime. He would certainly cry out in anguish if I were to ask writers to consider the stage as a by-product. But, as we are not dealing with the playwright, we must pause to note that many plays have been written from books that have proved great successes, and "The Vagabond King" is no exception. However, it took a genius like Mr. Post to create the play from the book "If I Were King." And getting right down to brass tacks, I unhesitatingly recommend the author who wishes to secure the profits from his book through the medium of the stage to turn his printed material over to a dramatist, assigning such a share in it as to make it worth while. The exceptional genius who can write both novel and play is a *rara avis*. He does not need any advice from me whatsoever. The others might as well give up the idea of play rights unless they can make connections with a professional dramatist.

Second-serial and syndicate rights should not be neglected, although it is difficult for the writer to deal direct with buyers in these fields.

Foreign sales, too, are best conducted through a literary agency.

(To be Continued)



Listening in on the Editors

Farnsworth Wright of Weird Tales and Edwin Baird of Real Detective Tales

BY WILLIS KNAPP JONES

RECENTLY, being in Chicago, I called on the people who make *Weird Tales* and *Real Detective Tales*, to both of which I had sold stories.

Weird Tales has a small office, and a big editor, overflowing with enthusiasm. Farnsworth Wright and his partner, Mr. Springer, deserve to succeed. They took over a moribund magazine with a large indebtedness which they could legally have avoided paying; but because they look on writers as their friends, they made every debt good.

Mr. Wright told me of some of their early struggles as he opened envelopes that a postman had just dumped on his desk. There were nearly forty of them, which he called an average mail. "Most writers like to have a go at the sort of story we publish," he remarked.

When I asked him just what that sort was, he summed up his requirements as "ghost and pseudo-science." "They have to preserve the illusion of reality," he went on. "They must keep the reader thrilled and never let down with a thud. And they must deal with what seems like grim reality."

"How about humorous stories?"

He shook his head decidedly. "Not a chance. A while ago we featured a humorous story which we thought everybody would appreciate, and the next month our circulation dropped fifty per cent. Weird stories are what the readers clamor for, and if there is humor in them, it must not spoil the effect. We don't like the waking-up-and-finding-it-a-dream sort of yarn, and we draw the line on the too horrible. Before I came, the magazine ran a story about a ghoulish who ate up dead bodies. It was too strong fare for most readers. We're perfectly willing to scare you, but we don't want you to be nauseated."

He drew out from a dirty envelope a pencil-written manuscript on butcher's paper. "We used to get this kind all the time," he remarked, "but as our standard rose and the magazine improved, the type of contribution improved, too. So has our rate of pay. It used to be about a quarter of a cent a word. Now it is three-fourths of a cent and sometimes more."

"On publication?"

"I suppose you'd call it that. When the magazine reaches the newsstands. We used to pay for, say the March issue, around the end of March, but now we've pushed ahead sixty days and pay on the first of February, and we're hoping to pay on acceptance soon."

There was an interruption as an artist brought in the cover design for the March issue. I asked what one had to do, besides describing naked girls, to get his story thus featured.

Mr. Wright laughed. "There have been a number of lightly clad girls on our covers, but that just happened. No; what your story must have is beauty in distress if you want to see it emblazoned on the newsstand. We're very anxious to secure stories under 5000 words capable of being illustrated on the cover."

I left this genial editor who seems so eager to help writers, and I went to call on Edwin Baird, who is at the helm of *Real Detective Tales*.

MR. BAIRD was sitting in shirt-sleeves and with his hat on, engrossed in a manuscript. He gave me a warm welcome, even a seat on the radiator, while he rustled a chair from the outer office. Then he handed me the galley proofs of a story of mine to look over.

After a while he groaned and laid down the story he had been reading. "That writer has given about twenty names to the same persons," he exclaimed. "He's got twenty characters and they all talk just alike. It's a pity, too, because the plot isn't bad, and it's a novelette, and we're very short on them just at present."

"Any hope for revising it?"

"I don't know. I guess I'll give him a chance because he's passed the first test of this office."

"What's that?"

"Held my interest. I figure that if a story doesn't hold my interest when I'm paid to be interested, it won't do to pass on to our readers. But that conversation doesn't sound real, and I can't take it as it is."

"There is a secret in creative writing that most writers cannot, or will not, learn, and the secret is this: *Make your characters lifelike*. If we believe in your characters—if they seem living people, not mechanical figures that dance when the author pulls the string—you can make them do anything and we will believe it. If your characters are not convincing, nothing they do will be believed. You will have created merely a wooden thing that will interest nobody—and, of course, the author's paramount business is to interest his readers. If he fails in that, he has failed completely."

He gave me another slant. "We don't want any more Western stories. We're having a job using up those in stock. What we want most is a metropolitan atmosphere—New York, Chicago, or some other large city—and if so mechanical a thing as a detective story can be further formalized, a bloody crime in a wealthy neighborhood is the kind that rings the bell here. If you see a police patrol backed up at the door of a tenement house, you are mildly interested, but if it stops before some palatial residence on Lake Shore Drive, you're curious to see what's the matter."

I asked concerning his attitude toward new writers. For answer he pointed to a pile of envelopes. "Those are the people I know, and I read their stories last. A long story from an unknown writer gets first attention in this office, then a short-story by one; and when those have all been read, I tackle novelettes by regular contributors."

The new policy to publish only complete stories gives no market for serials here.

The acceptable length is between 1000 and 20,000 words.

"The sex of the contributor has no influence on our decision," was another thing he told me. "The story's the thing. The only reason we publish men instead of women is because men apparently send us the best stories."

He showed me a manuscript from the pile of "unknowns." It was single-spaced in blurred purple ink, with half-inch margins at the left and words running over the edge at the right, and it was held together by a needle. "If I should buy this," Mr. Baird exploded, "I wonder where the author thinks I could edit it—or maybe she thinks it doesn't need editing."

"Is single-spacing your test of the amateur?" I asked.

"One of them. Professionals double-space—some even triple-space."

"And I suppose a dog-eared script is another."

He shook his head. "No, I get lots of worn manuscripts; but that doesn't matter half so much as a worn first page and the rest clean. That would show that the editors got fed up on the first page; the other that it was good enough to be read all the way through."

I criticised a three-part story, "The Thing Without a Name," that he had published, which ended by blaming the crime on supernatural agencies. I likened it to employing coincidence.

"Well, coincidence plays a big part in the solution of actual crimes, so I can't complain if it's used with moderation, though I do hate to have the long arm of coincidence dislocated by too much stretching; but as for your objections to that story—" he opened a drawer of his desk—"I guess we've had five hundred letters about it. If you'll do me another as good, I'll see that you get a check within two days."

"We pay on acceptance," he added, "for all stories that we can use within a reasonable time; and all the rest get paid for before the magazine appears."

To my question about setting a price on stories, he replied: "Two classes of writers do that: the tyro and the man whose work is contracted for ahead. The rest are content to be paid 'at regular rates.' But before I schedule a story, I always write the author to tell him what I'll pay and get his acceptance."

To a bromidic remark about what fun it must be to be an editor, he responded: "It would be, if it weren't for the plagiarists," and then told of almost unbelievable things—people submitting word-for-word copies of published stories, some even trying to palm off stories by Poe or Wilkie Collins. It is no wonder that he investigates carefully before buying from a new author. "Of course an editor cannot read all that is published, and plagiarists go back five years or twenty, and think they will never be detected. But they are. With the circulation of most modern magazines there is sure to be some reader who recognizes the story and writes in about it. 'I've turned several cases over to the Post Office department, and they're after the culprits. They'll be

caught sometime, for the government never gives up. And I have a blacklist which is being sent to every editor I know of. We're going to make it hot for plagiarists from now on."

As we both rose to leave, he picked up a dozen envelopes from the "unknown" pile. "I get so many I have to take them home to read," he explained.

IT'S certainly luck for both editors that all their contributors do not waste their time as I did. I scarcely know what I thought an editor looked like—certainly not like either of these cordial, courteous men who gave up their time to help me. From now on, I'll never ask whether editors are human.



Finding Where You Stand

BY LUDWIG STANLEY LANDMICHL

IN my recent rambles about the studios at Hollywood I became acquainted with writers both widely known and quite unknown. Each had his or her own formula for success in the literary field, yet all were inclined to believe that quantity production *makes* the writer.

I found most of them agreed that the surest way to secure an expression on their work from an editor is to take ten or a dozen of your best short-stories, and submit them all at one time to an editor who publishes stories similar to those you have written. Explain in your letter why you have submitted the stories in a bunch, asking him to return promptly those he cannot use. Of course, before submitting the stories, be very sure they are *stories* and not a batch of half-baked ideas crudely expressed, for an editor is a busy fellow and has no time for crude, unpolished work.

Though this may seem to work a bit of hardship upon the editor, he may be glad that you have pressed it upon him. For this is his best means of really ascertaining whether or not you may have the ability to write more than one acceptable story, and whether or not it will pay him to spend time on you.

In passing on so many manuscripts he is more than likely to write you a note, even though it may be a brief one, which will give you a line on

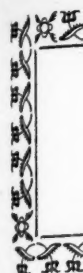
yourself and the stuff you are producing. You will know whether to spend any more time in writing for a certain type of magazine.

But to make doubly sure, re-submit the manuscripts to three or four other editors in the same field, then check up on the notes or comments received from all of them. If the information you thus gather is less than fifty per cent encouraging you may logically conclude either that it is best for you to give up that type of writing or to put in a long, hard fight to acquire the proper technique.

If the information received is more than fifty per cent encouraging, or if you make a sale or two, stick to your guns by all means.

Another way to find your proper sphere in the literary field and to check up on your ability is to submit stories of various types to an honest and capable critic. Pay him to go carefully over the stories and give you a line on those he considers your best.

By these methods you may ascertain whether your forte is writing action stories, adventure, love, sex, mystery, sea, Western stories, or whatever inclination leads you to try. This means, of course, that you follow your inclination and put the best of yourself into your work.



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THE AUTHOR & JOURNALIST'S
LITERARY MARKET TIPS
GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Every effort is made to insure the accuracy of information published in this department. In the great majority of instances, statements of editorial needs, rates, and methods of payment are obtained from the editors themselves. When readers experience treatment counter to the published statements, they will confer a favor by reporting the facts, so that correction can be made if the circumstances warrant it. The Quarterly Handy Market List, published in the March, June, September, and December issues, summarizes all of the information at hand concerning magazine needs and methods of payment. The Handy Market List is being constantly revised and brought up to date. Supplementing this, a Handy Market List of Book Publishers was incorporated in the November, 1926, issue, and a Handy Market List of Syndicates in the January 1927, issue.

The Bookman is now located at 452 Fifth Avenue, New York. Burton Rascoe, editor, writes that its requirements under the new ownership are for general or literary articles and essays, from 1000 to 3500 words in length, and for short-stories of from 1000 to 5000 words. No novelettes, serials, or editorials are purchased, but verse and short fact fillers are desired. "We want distinctive short-stories, romantic, naturalistic, satiric, or in any vein, well written," writes Mr. Rascoe. "Not desired is standard magazine fiction of the sort written on a formula." Payment hereafter will be on acceptance at rates varying with the editor's estimate of the worth of material. Fillers will be paid for at \$2 to \$10 each. Secondary rights are released to the author. The magazine has been broadened and enlarged in format.

West, Garden City, N. Y., as previously announced, becomes a weekly with the August 6th issue. Harry E. Maule, editor, writes: "To insure a greater, rather than a diluted reading value in each separate issue, we are going after Western stories of genuine force and individuality, with tripled vigor and enthusiasm. The general nature of material required, the lengths available, etc., all remain the same. We simply need twice as much as before. Remember that for *West* complete novels should run up to 40,000 words; novelettes, 15,000 to 20,000, and shorts usually below 10,000. It is worth bearing in mind that short-stories below 5000 words are always at a premium, but they have got to be very good to get by."

Pictorial Review, 222 W. Thirty-ninth Street, New York, in a recent communication from Arthur T. Vance, editor, outlines its requirements as follows: "Articles of general interest, 2500 to 3500 words; short-stories, novelettes, serials, and verse. Fiction should have elements of action, drama, problem, love, domestic, and Western interest." *Pictorial Review* pays well, but at no fixed rates, payment being on acceptance.

Flynn's Weekly, 280 Broadway, New York, appears to be subordinating this title to a new designation, "*Detective Fiction*," apparently forecasting a change of name to the latter.

Popular Aviation, a monthly published at 608 S. Dearborn Street, Chicago, is edited by H. W. Mitchell, who writes: "We are in the market for short articles, from 500 to 3000 words, preferably with illustrations, on aviation. The subject-matter should deal with inventions, news, late developments, and should be non-technical in character. We can use a limited amount of material dealing with individuals known in the flying fields. High class, semi-humorous experiences (must be authentic) can be used to a limited extent. We are willing to consider fiction. Our rate varies from $\frac{1}{2}$ to 1 cent a word, depending upon the character of the accepted material. Illustrations will be paid for separately." Mr. Mitchell does not state whether payment is on acceptance on publication.

Short Stories, and *Frontier Stories* of the Doubleday Page group, Garden City, N. Y., "are anxious to secure a greater amount of the finest work in the field of Western or other outdoor adventure action tales," writes Harry E. Maule, editor. "Almost any length yarn will please us—provided the strength of action, color, and character portrayal are there. For the moment, at least, the actual need of *Short Stories* and *Frontier Stories* is for the shorter novelettes—that is, 15,000 to 25,000 words. Also bear in mind that *Short Stories* is never overburdened with good sport short-stories—baseball, prize-fight, etc. We could use a good baseball or fight story in every issue if we had one."

Town Topics, 2 W. Forty-fifth Street, New York, which covers the fields of society, stage, sports, and music, announces its rates of payment for material as follows: Verse (not over 20 lines), 25 cents a line; jokes and epigrams, \$1 each. Longer satires and burlesques are paid for at 1 cent a word. Payment is made the first week of the month following month of publication.

John Martin's Book, 33 W. Forty-ninth Street, New York, reports a need for short-stories for older children, under 2000 words in length. It is overstocked with verse. Payment for material is made at 1 cent a word on acceptance.

THE S. T. C. NEWS

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

VOL. IV, No. 8

AUGUST, 1927

EDITED BY DAVID RAFFELLOCH

"PATTERNS"

William McLeod Raine, Novelist, Talks to Colony Students About Formulas

William McLeod Raine, noted novelist, told writers at The Author & Journalist Writers' Colony that most magazines demand "pattern" stories. Mr. Raine delivered the second regular weekly lecture at the Colony and had many interesting, valuable pointers to give. His talk revealed clearly the value of professional, technical training, such as is given by the Simplified Training Course.

"If you want to sell to the general magazines and want to do so with the least chance of failure," Mr. Raine said, "it is necessary to understand what editors desire." He quoted Hergesheimer as saying that he wrote what he wanted and made editors want his stories. But the experience of Hergesheimer is well known. Almost a decade of writing and trying to sell passed in futile effort before this author succeeded in getting a story published.

As an illustration of the peculiar demands of some editors, Mr. Raine told of a novel he had sent to a magazine. The editor liked it, wanted it, but didn't like the use of Indians in the story. He offered Mr. Raine a thousand dollars above his usual price if the author would substitute highwaymen for the Indians.

The editorial demands today are specific. A definite form is required by most editors and the beginner would do well to master that form before he considers himself equipped to write successfully. The Simplified Training Course gives professional training in writing the types of stories editors want. The patterns are revealed to S. T. C. students and made so understandable that every writer of fair ability can master them and learn to design salable stories.

Aphorisms of De Gourmont

I am vexed that people should have thought so many things before me. I seem like a reflection. But perhaps some day I'll cause another man to repeat the same thing.

In order to be true, a novel must be false.

To be impersonal is to be personal in a particular manner: for instance, Flaubert. In the literary jargon one would say; the objective is one of the forms of the subjective.

Thought harms the loins. One cannot at the same time carry burdens and ideas.

"The author must write, not necessarily what the public wants, but what it will read."—Mary Roberts Rinehart.

20

A Few Words of Gossip With the Editor

A question which many beginning writers eagerly ask is whether or not newspaper work is valuable as preparation for fiction writing. Answers vary and the final answer has not yet been given—cannot be given, perhaps, so as to hold good generally.

Some writers have profited by their newspaper experience; some claim that journalistic experience has handicapped them. Many would-be writers turn to journalism because they see in it a related work, one which pays a salary from the very beginning. But often these writers find that the "run" or "beat" they are given soon becomes monotonous and the work something of a drudgery. The horizon is limited.

Newspaper style differs radically from magazine style. A reporter must write quickly, for it is speed, not composition or interest of style, that is the great requirement. Most newspapers have rigid taboos that greatly limit the reporter's freedom of expression. The form of the newspaper story is frequently the very opposite of the short-story, for the daily paper wants the climax revealed first, the elements leading up to it given afterwards.

On the other hand, men or women who have led commonplace lives and have had but little contact with other people sometimes find in newspaper work their first real contact with the throbbing complexity of life. Opportunity is afforded to meet a variety of people and to observe them, sometimes, while they are under considerable emotional stress.

A good deal is to be said on both sides of this interesting subject. The negatives seem to have the advantage at present, but the final answer must rest with the individual himself, for he only can determine what his experience has been and what he truly needs in the way of further experience.

"Reviewing a book of humor is almost as difficult a task as being spontaneously funny." — Point of View, in The Bookman.

"Contrary to the general belief, there are no writers starving in garrets today because their material is too good for general consumption." — Mary Roberts Rinehart.

Philosophy becomes poetry, and science imagination, in the enthusiasm of genius.—Disraeli.

Genius can never despise labor. —Abel Stevens.

The true university of these days is a collection of books.—Carlyle.

The first and last thing required of genius is the love of truth.—Goethe.

IMPORTANT

Writers' Colony, Now Established Fact, Is Great Factor in Helping Authors

The second year of the Writers' Colony is now under way and is highly successful. Many writers and editors, as well as students of fiction writing, see in The Author & Journalist's colony an important factor in the development of literary talent and an agent unsurpassed for bringing together writers on a common ground and enabling them to get new viewpoints and inspiration.

Plans are already under way to enlarge the scope of the Colony next year. Classes and lectures on playwriting, journalism, short-story, poetry, and article writing are planned. The Colony is for both men and women, successful and beginning writers, and next year, if necessary, the Colony building will be enlarged to accommodate the enrollment. The present building is a large, commodious, and fully modern one, and is located in the midst of some of the finest mountain scenery in Colorado.

Writers from all parts of the United States are in attendance this summer. Classes in fiction writing are held daily and special lectures are given every Saturday afternoon. Many entertainments for Colony writers have been held and planned, such as frequent visits to Nateso, the Indian pueblo; horseback trips to the ruined castle; an automobile trip to the famous Red Rocks Park; a campfire lecture and Indian program; special receptions to visiting authors; teas at the Artists' Colony, Monte del Ouray, and a special all-day trip to some of the West's most famous mining towns.

Many writers are already planning to attend the Colony during the summer of 1928, although the exact dates of next year's session have not been set. Any information about the Colony will be gladly sent upon inquiry.

S. T. C. Sales

July was an S. T. C. month. A dozen prominent magazines, including Modern Priscilla, Smokers' Companion, and War Stories, contain stories by students of the Simplified Training Course.

Active students and graduate students of the S. T. C. report many sales. The bugaboo that editors are not interested in the work of new and unknown writers has been exploded time and again by the experiences of S. T. C. students.

Writers who are well trained, trained not only in the technique of writing, but also in the specific editorial requirements, need not feel that their work will fail to attract the attention of editors. Even writers who have achieved some measure of success without training are today turning to recognized professional courses, such as the S. T. C.

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World Unity, 122 E. Thirty-fourth Street, New York, is a new monthly magazine to be issued beginning with October, 1927, by the World Unity Publishing Corporation. John Herman Randall is editor and Horace Holley is managing editor. The purpose, as stated by the editors, "is to create a medium capable of interpreting the underlying forces at work in this hour of transition between two distinct eras. The magazine will endeavor to respond freely and adequately to the emergence of new human values in all fields—science, philosophy, religion, ethics, and the arts. It will aim to keep its readers informed about the essentials of progress as something more important than the facts of change." In addition to a list of contributing editors, the magazine "is arranging to secure the services of distinguished writers in Europe, South America, and the Orient," it is stated. In a letter to *THE AUTHOR & JOURNALIST*, Mr. Holly states: "We would appreciate very highly your bringing *World Unity Magazine* to the attention of any authors who might be interested, either as readers or contributors." Rates and methods of payment for material are not stated, but indications are that they will be in line with other reviews of national scope.

St. Nicholas, 353 Fourth Avenue, New York, writes that it is now edited for boys and girls of from 12 to 18 years, instead of for children of all ages. George F. Thomson is editor, succeeding Wm. Fayal Clarke. Short-stories of 1500 to 3500 words, serials, informative articles, and verse are used. Payment is made at rates of 1 cent a word and up, either on acceptance or publication.

The Farmer's Wife, St. Paul, Minn., should not be rated by contributors as an "agricultural, farming, or livestock" paper in the sense that other magazines under that heading in the Handy Market List are regarded, writes F. W. Beckman, managing editor. "It is more a general magazine of interest to farm women. While it does present material that is of prime interest to rural folk, yet is not agricultural in the sense that it deals with farm practice. *The Farmer's Wife* should be classified among women's magazines."

Top Notch Magazine, 79 Seventh Avenue, New York, "is always interested in stories from 25,000 to 30,000 words that are full of action and about people who live adventurous lives, or stories that are built around a fascinating mystery," writes George Briggs Jenkins, editor. "Also, we like to receive winter sport stories in the summer or fall and we print baseball yarns all the year around, when stories of sufficient interest are received."

War Stories, 97 Fifth Avenue, New York, Eugene A. Clancy, editor, announces that its rates for material are now from 1½ to 4 cents a word, payable on acceptance. "Good war stories of any length are desired." Supplementary rights are released to the author.

Aviation Stories and Mechanics, 109 W. Forty-ninth Street, New York, is announced as a new monthly magazine of the Flying Publishing Company, edited by Joe Burton, who writes: "We desire articles of scientific type on aviation, and aviation short-stories of 1500 to 3500 words, also short fact items and fillers on aviation and news items concerning mechanical developments. Material may concern the entire aviation field, including new features, air lanes, charts, maps, landing fields, inventions. Payment is made on publication at ½ cent a word."

American Humor will be the new title of *America's Humor*, 608 S. Dearborn Street, Chicago. E. L. Fogelsonger is now editor. He writes: "As the result of a staff reorganization and the change of publication frequency from quarterly to monthly, the magazine is now in a position to absorb much and varied humorous material. Furthermore, we have adopted a policy of paying upon acceptance rather than on publication. The new personnel will be glad to consider all contributions and can assure contributors prompt and careful attention. We are in the market for the following material: (1) Short-stories, and plenty of them. They should contain 1000 to 3500 words. Only stories of a sentimental or humorous nature are suited to *American Humor*. The payment rate is 1 cent a word. (2) Humorous articles. These may contain 150 to 500 words and must record some clever incident or observation. The payment rate is 1 cent a word. (3) Jokes. They must be clean and original. Each joke should be written on a separate slip of paper sized 4x9 inches. The payment rate is \$1 per joke. (4) Poems. These must be short and especially funny. These are paid for at the rate of 25 cents a line. (5) Titles, or suggestions for drawings and illustrations. (6) Cartoons and art work. All drawings may or may not be accompanied by a joke. Art work is paid for at the rate of \$5 per column of width. All material submitted must be accompanied not only by return postage, but also by a self-addressed envelope if the writer wishes it to be returned. Rejected material not so prepared will be destroyed.

College Humor, 1060 N. La Salle Street, Chicago, "is particularly in need of dialogue jokes and two-liners," writes H. N. Swanson, editor. "The smart epigram is also given a warm reception. In the future, particular attention will be given to writers who are producing crackling fun in a very few lines."

French Humor, 230 Fifth Avenue, New York, is a new weekly publication of the Experimenter Publishing Co. While it is apparently made up principally of reprints from French humor magazines, H. Gernsback, editor, writes that it is in the market for jokes, skits, and epigrams, for which payment is made at indefinite rates on publication.

(Continued on Page 26)

Distinctive Criticism Service...

THE EDITORIAL STAFF of THE AUTHOR & JOURNALIST offers to writers an authoritative and helpful criticism service. Each manuscript receives careful, analytical attention. Letters of grateful acknowledgment for help we have given are received daily from appreciative clients. Professionals as well as beginners employ the services of THE AUTHOR & JOURNALIST Criticism Department.

A letter of criticism definitely shows the writer where he stands—whether his work is of salable quality, or amateurish, or just "on the border line." In the majority of instances the critic is able to point out specific faults and defects which are likely to prevent work from selling, and to suggest ways of overcoming them. Each criticism is a constructive lesson in authorship.

Marketing suggestions form a part of each criticism. A carefully selected list of periodicals or publishers who would be interested in seeing material of the type under consideration is given, if the manuscript possesses salable qualities.

Frankness, thoroughness, and a sympathetic understanding of writers' difficulties are characteristic of AUTHOR & JOURNALIST criticisms.

Theoretical technique and dogmatic opinions are rigidly avoided. No critic has ever been employed on our staff who has not demonstrated his ability to write and to sell his own work. Practical advice and suggestions, rather than academic rules, characterize all criticisms.

A large proportion of our clients are successful authors—men and women who are selling their work regularly. They apply to us when in doubt over problems of narration, when "stumped" by a manuscript which, for no apparent reason, fails to sell, or just to get the opinion of a qualified, impartial critic before submitting a manuscript to the markets. Rarely is the writer able to form an unbiased judgment as to the value of his own work. An unprejudiced appraisal from a qualified outsider often gives the author an entirely new perspective from which to view his brain child. Few manuscripts reach us for which we are unable to suggest at least some improvements that appeal to the author.

The fees are nominal.

Rates for Prose Criticism

1,500 words or less.....	\$1.50
2,500 words or less.....	2.00
3,000 words or less.....	2.50
4,000 words or less.....	2.75
5,000 words or less.....	3.00
7,500 words or less.....	3.50
10,000 words or less.....	4.00
Longer MSS., each 10,000 words.....	3.50

Allied Service Branches

Literary Revision. Careful correction and polishing of a manuscript with special reference to bettering the style. Brief criticism and market suggestions included. Rate:

With typing, per thousand words.....	\$2.00
Without typing, per thousand words.....	1.50

All Fees Payable in Advance. Enclose Return Postage.

Letter-Perfect Typing: includes careful editing, critical opinion, market suggestions. Carbon copy.
Prose, per thousand words.....1.00
Verse, per line (minimum 25c)......02

Verse Criticism. This important branch of The Author & Journalist Criticism department is in the hands of Mr. Thomas Hornsby Ferril, author of "High Passage," which received the 1926 prize for the best volume of poems submitted in the annual Yale University Press Competition; winner of The Nation's annual poetry competition for 1927; author of verse which has appeared in many discriminating magazines. Mr. Ferril has been termed by Richard Le Gallienne "one of the youngest and best of the sons of the morning."

Verse Criticism Fees

Each poem, 20 lines or less.....	\$1.00
Additional lines, each.....	.05

Play Criticism. Eugene Reed, playwright, actor and director, is in charge of The Play Criticism Department. He will be remembered as former leading man for Mrs. Fiske, and is director of the Denver Little Theater. Mr. Reed gives each play a detailed, practical, constructive analysis which cannot fail to prove of the utmost value to the professional as well as the amateur playwright.

Play Criticism Rate

For each act.....	\$5.00
(Thus, the fee for a one-act play would be \$5.00, three acts, \$15.00, etc.)	

Agency Department

FOR the convenience of authors, The Author & Journalist maintains a reliable manuscript sales agency.

In offering this service, although we doubtless have a closer knowledge of immediate market needs than the majority of writers, we do not claim any mysterious influence with editors nor do we guarantee the sale of a manuscript. We guarantee only to devote honest and intelligent effort to selling manuscripts accepted for that purpose.

The Agency accepts for marketing only manuscripts which the editors deem likely to sell. When in our judgment the material is not of salable type, it will be returned to the author with a brief critical opinion (not a full criticism) explaining why we regard its chances of sale unfavorably.

Authors who desire an authoritative opinion on the salability of a manuscript rather than a detailed criticism, are invited to submit manuscripts to the Agency Department with this specification. Their work will be given a frank appraisal, which includes the pointing out of prominent faults or weaknesses and suggests possible markets for work of salable type, at a fee which is lower than that charged for detailed criticism.

The Agency does not attempt to market photographs, verse, jokes, editorials, or other material of limited appeal.

Reading Fee: Each manuscript must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional. Enclose return postage.

Commission: In case of sale of a manuscript our commission is 15 per cent of price received, minimum commission, \$5.00.

THE AUTHOR & JOURNALIST, 1839 Champa St., Denver, Colo.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

THANKS, FRIENDS!

"FOR some time past," begins a letter from Treve H. Collins, editor, *The Plumbing & Heating Salesman*, "I have wanted to write you concerning the National Association of Business Writers.

"I think it is a splendid project, and with proper guidance should prove by far the biggest thing that ever happened in the field of business writing."

Other congratulatory letters, with practical offers of co-operation, have come in recently from Eugene Whitmore, managing editor of *Sales Management* and chairman of the Business Editors Association of Chicago; A. V. Fingulin, editor and publisher of *Shoe Repair Service*; George A. Olsen, publisher of *Building Material Merchant*; Howard H. McIntyre, managing editor of *Dairy Products Merchandising*.

John T. Bartlett, Secretary, Boulder, Colorado, will gladly answer inquiries of active business writers concerning the National Association.

FACTS ABOUT TRADE NEWS LETTERS

OUT of Denver, Colo., probably eighty trade magazines receive regular news letters. Many of these publications are weeklies; two are dailies—*Automotive Daily News* and *Women's Wear*.

The number of news letters a city produces is determined mainly by location, industries and population. The last seems most important. The writer in a small community seldom has opportunity to do much in news letter work. Thus, Pueblo, Colo., population 65,000, is on few regular news-letter maps; Boulder, Colo., 14,000, on none. Denver 300,000, is on most national lists along with Portland, Seattle, San Francisco, Los Angeles, Kansas City, New Orleans, Cleveland, Philadelphia, and other large cities.

Individual news connections produce \$3 to \$50 a month, sometimes more. A letter good for an average \$15 a month is better than three-fourths of all.

News letters are acquired slowly, as a rule. If a beginning correspondent, in a well-covered city, builds up half a dozen in a year's time, his progress is unusual.

Here and there are men who have specialized in trade news and, over a period of years, secured dozens of letters. Williams of Louisville, Ky., Van Buren of St. Louis, and Thatcher of Kansas City, are three of these. There is this to be said

for the average trade news letter: handled with diligence, it is virtually owned for as long as wanted.

Some trade publication fields have the "news letter habit," several or all magazines using many letters. Such fields include hotel, florist, music, laundry, tobacco, jewelry.

News letter disadvantages are: heavy outlay of gathering time in ratio to wordage; much cutting (with some publications); low rates (in some instances).

Advantages are: certain sale, permanency, excellent return for time (in certain cases, especially if correspondent is a skilled gatherer).

Trade-news connections call for regular delivery of 200 words to 2500 or 3000—occasionally more. Requirements vary somewhat, but in general local trade happenings—the thousand and one things covered by the term—are reported. Brevity is favored, and the more names, the better.

Literary Market Tips

In the Trade, Technical, and Class Journal Field

American Motorist, Pennsylvania Avenue at Seventeenth Street, Washington, D. C., A. J. Montgomery, managing editor, reports its needs as follows: "Articles on touring in general, travel, historical, and general articles dealing with cars and motoring, from 1500 to 3000 words or shorter. Short-stories, verse, short fact items, jokes, skits, and epigrams, are used, of general outdoor type. Payment is made on acceptance at rates averaging 3 cents a word and better; higher rates for verse and shorter material. Supplementary rights are released to the author after a certain period.

Shoe Repair Service, 702 Commercial Building, St. Louis, Mo., A. V. Fingulin, editor, in addition to trade articles of constructive "Why" and "How" type, from 500 to 1500 words in length, for which it pays ½ to 1½ cents per word, buys verse on shoe repairing topics of from 1 to 4 stanzas, short fact items, fillers, and jokes.

The Modern Stationer, 1181 Broadway, New York, is a monthly edited by David Manley, who writes: "At present we need no manuscripts, but will be in the market again about November, for business stories telling of new methods in stationery establishments. Payment is made on publication at 1 cent a word, \$3 for photos."

ARTHUR E. SCOTT*Authors' Agent and Editorial Critic*(Former Editor of *Top-Notch Magazine*)

Expert criticism, revision, and marketing of manuscripts. If you want real editorial assistance, write for particulars.

74 Irving Pl., New York

YOUR WORDS

Re-typed like engraving on Agawam Bond paper. Professional, correct and corrected. Fifty cents one thousand words. Hand script seventy-five cents one thousand words. Carbon, of course. Return postage. Manuscripts: Typing—Correcting.

CLARA J. DAVIS

268 Stanton St.

Portland, Oregon

DOES YOUR MANUSCRIPT CATCH THE EDITOR'S EYE???

His desk is littered with other stories. Will yours stand out from the mass like this "ad" stands out from the others? It will pay you to let an expert prepare your manuscript. If you want

"Quality Backed by Service"

in your typing, send stamp for terms and samples.

AUGUST LENNIGER, JR.

4247 Boyd Avenue

New York City

Sales Management, now located at 4660 Ravenswood Avenue, Chicago, is in need of authoritative articles on marketing by manufacturers, writes Eugene Whitmore, managing editor. "We use no material on retailing, or negative stuff criticising salesmen. We never buy the ordinary type of abstract-discussion article. Desirable material is based on interviews with sales executives, the preferred length of articles being not over 2500 words. Serials are specially arranged for, and editorials are prepared in the office of publication. Short fact items on selling are used, but no jokes, verse, or fiction. Payment is made at 1 to 3 cents a word for articles, 1½ cents a word for news items, and \$2 to \$3 for photos, usually on publication, but on acceptance if the writer requests."

Southwestern Retailer, Dallas, Tex., pays rates of ½ to 1 cent a word on publication for articles. Interviews with successful retail dealers of the Southwest are desired, writes Joe Buckingham, editor.

Taxi News, 220 W. Forty-second Street, New York, a monthly using short humorous or technical articles relating to taxicabs, is under new management. Edward McNamee, editor, reports a need for brief humorous verse. Indefinite rates are paid on acceptance.

Electricity on the Farm, 225 W. Thirty-fourth Street, New York, a monthly edited by Fred Sheperd, desires only short miscellany on the uses of electricity on farms. Items should be not over 1000 words in length, must appeal directly to farmers, and must be illustrated. Payment is made at 1 cent a word on publication.

Distribution and Warehousing, 249 W. Thirtieth Street, New York, Kent B. Stiles, editor, asks to be reported as paying ¾ cent a word up on publication, for material, instead of 1 cent as listed in the latest Handy Market List. Photos are paid for at \$2 each.

Industrial Retail Stores, formerly at 383 Madison Avenue, is now located at 420 Lexington Avenue, New York.

Hardware & Implement Journal, formerly at 1808 Main Street, is now located at 1900 N. St. Paul Street, Dallas, Tex.

The Bulletin of Photography, 153 N. Seventh Street, Philadelphia, is a weekly edited by Frank V. Chambers, who writes: "We desire articles of interest to professional photographers, relating to portrait work, commercial motion-picture work in photograph studios, air mapping, and aero work. Length limits are from 500 to 1500 words." Payment is made on acceptance at indefinite rates.

The Dairy World, 608 S. Dearborn Street, Chicago, a monthly trade journal edited by E. C. Ackerman, desires articles on dairy plant merchandising and sales stories and plant efficiency stories and articles, from 1000 to 2000 words. Dairy production stories or articles are not desired. Payment is made on publication at 1 cent a word; photos \$1 to \$3.

The Farm Journal, Washington Square, Philadelphia, should be listed as paying best rates for material. Arthur H. Jenkins, editor, writes: "The rate of 1 cent a word quoted in the Handy Market List is correct as a minimum, but applies only to small amounts of routine technical farm material. Any kind of feature material is paid for at 2 cents, and in the case of special articles and fiction by well-known writers, the rate is 5 cents or even 10 cents. I would be glad if this general scale could be shown more clearly in your listing."

Credit Monthly, 1 Park Avenue, New York, "cannot consider material on retail credits and collections, verse, jokes, etc., and articles or stories that do not tie up closely with credit," writes Rodman Gilder, editor. "What we want is material on banking, manufacturing, and wholesale credit subjects, about 1500 words in length. We also use short-stories on wholesale credit interest of about the same length. Payment is made at 1½ cents a word up, on acceptance."

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Literary Market Tips

(Continued from Page 21)

The American Monthly, 93 Fifth Avenue, New York, is a review edited by George Sylvester Viereck, which reports itself in the market for articles, essays, and editorials, from 2000 to 4000 words in length, bearing on such subjects as immigration, war guilt, international policies, and the German element in the development of the United States. "Special arrangements" are made covering payment for material, according to A. P. M. Branden of the staff, who sends the statement.

Mystery Magazine, 52 Vanderbilt Avenue, New York, is now edited by Clinton Faudre, succeeding Robert Simpson, who writes: "*Mystery Stories* is in the market for fiction of mystery, detective, and occult type, especially novelettes and short-stories. We want stories with plenty of action and suspense. Stories are reported on immediately and payment is made on acceptance. We should like to get in touch with writers on such subjects as Numerology, Astrology, Dreams, Chi-rography, Palmistry, etc."

Weird Tales, 450 E. Ohio Street, Chicago, now pays for material at rates of $\frac{3}{4}$ cent a word up on publication, instead of $\frac{1}{2}$ cent up, as heretofore, writes Farnsworth Wright, editor. Short-stories of all lengths, but particularly under 5000 words, are used. novelettes up to 15,000 words, serials up to 40,000 words, and weird verse up to 35 lines. Payment for verse is made at 25 cents a line. "Weird stories of the Edgar Allan Poe type; ghost stories; bizarre and fantastic stories, and weird-scientific stories of the Jules Verne type, are desired. Supplementary rights are released to the author."

The Woman's World, formerly at 107 S. Clinton Street, has moved to 4223 W. Lake Street, Chicago. It is in the market for mystery, adventure, or romantic short-stories of 2500 to 5500 words, and for serials of 40,000 to 50,000 words. Payment is made on acceptance at good rates.

Child Welfare Magazine, 5517 Germantown Avenue, Philadelphia, reports a need for articles on child training, playground development, health projects, and home-training articles. M. W. Reeve, editor, writes: "Articles accompanied by glossy photos are most apt to be favorably considered. We use nothing in story form. Payment is made on acceptance at $\frac{1}{2}$ cent a word."

Modern Story Magazine, 423 W. Fifty-fifth Street, New York, announces that its minimum rate for acceptable fiction is 1 cent a word, higher rates being paid when the value of material warrants. Aaron Wyn is editor.

The Arts, 19 E. Fifty-ninth Street, New York, uses critical essays on the fine arts, preferably illustrated, but is overstocked at present, writes Forbes Watson, editor.

The High Road is the new name adopted by the weekly publication of the Methodist Episcopal Church South, 810 Broadway, New York, heretofore known as *Our Young People*. Requirements, as heretofore, are for short-stories of 2500 to 3500 words, serials of eight to twelve chapters, and miscellany, suitable for family reading. Payment is made at $\frac{1}{2}$ cent a word up, on acceptance.

Crossword puzzle markets, as reported by a contributor: "*The New York Mirror*, New York, pays \$5 each for acceptable puzzles, but no material is returned. *The New York World* and *The Herald-Tribune*, New York, also buy crossword puzzles at \$5 and up. *Liberty*, 247 Park Avenue, New York, pays \$25 each for acceptable crossword puzzles. *The Boston Evening Transcript*, Boston, pays \$2 per puzzle."

Film Fun, now at 97 Fifth Avenue, New York, Curtis Mitchell, editor, reports itself a limited market for short humorous verse, including verse adaptable for illustration with photos or drawings. "Nothing over 300 words is considered. Jokes, skits, and anecdotes must be funny, original, and not sophisticated. Payment is made for short text at \$4 per contribution and up; verse, 50 cents a line and up; jokes and epigrams, \$2 and up. Payment is on acceptance." Occasional amateur contests are conducted.

True Experiences, 1926 Broadway, New York, has decided not to use stories of women who have become successful, and Eleanor Minne, editor, asks that authors be notified to this effect.

The Chicagoan, now published bi-weekly at 407 S. Dearborn Street, Chicago, is edited by Martin J. Quigley, who writes that the magazine is in the market for articles from 250 to 1000 words in length of "metropolitan," "smart," "aware" types, and essays on smart topics. "Articles and sketches should be high-class and on subjects interesting to wealthy and socially prominent Chicagoans. Payment is on publication, suitability and merit governing the rates."

The Buddy Book, 93 Massachusetts Avenue, Boston, is a juvenile publication edited by D. E. Bushnell, who writes: "Our need is for scientific articles in story form written for small children, and short-stories for children from 4 to 10. Desirable material includes novel ideas for occupation, puzzles, games, etc., having some constructive value. Payment is made on publication at varying rates."

The Archer, published by the Friends of Roerich Museum, 310 Riverside Drive, New York, Charles Wharton Stork, editor-in-chief, writes that it cannot consider any articles or verse that have not been specifically invited. *The Archer* recently announced an international short-story contest with a prize of \$500, and it is assumed that material submitted for this contest (closing October 1, 1927) is exempt from the above ruling.

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